Mythopoeic Society MYTHLORE A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature

Volume 4
Number 3

Article 11

3-15-1977

An Inklings Bibliography (4)

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Mythcon 51: A VIRTUAL “HALFLING” MYTHCON

July 31 - August 1, 2021 (Saturday and Sunday)
http://www.mythsoc.org/mythcon/mythcon-51.htm

Mythcon 52: The Mythic, the Fantastic, and the Alien

Albuquerque, New Mexico; July 29 - August 1, 2022
http://www.mythsoc.org/mythcon/mythcon-52.htm

Abstract

A series of bibliographies of primary and secondary works concerning the Inklings

AN INKLINGS BIBLIOGRAPHY (4)

Compiled by Joe R. Christopher

"An Inklings Bibliography" is an annotated checklist appearing each issue of **Mythlore**, covering materials on the Inklings, principally on J.R.R. Tolkien, C.S. Lewis, and Charles Williams. The current installment covers items appearing in the journals regularly on the Inklings during July, August, and September, 1976, as well as a variety of other items. In fact, a surprising number of books and chapbooks — seven and four, respectively — have appeared, so that over half of this installment is concerned with these; this has forced the carrying over of a large number of items, including some of those in the regular journals. This influx of books has also delayed an attempt to survey recent dissertations on the Inklings; perhaps these items can also start next time. Meanwhile, writers and publishers are encouraged to send offprints or bibliographic references to the compiler,

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(For information or items this time, the following persons are thanked: Jim Allan, Kay Lindskoog, and Roger Schlobin.)

Allan, Jim. "The Coming of Middle-earth." *Bakka Magazine* (commercial fan magazine), No. 4 (Spring-Summer 1976), 28-34. (Illustrated mainly by Ronn Sutton, pp. 29, 31, 32.) [Reference to Lewis, p. 31.]

Allan, with stress on Tolkien as an amateur author, covers those parts of his life which have some relationship to his writing, also giving brief summaries of "The Silmarillion" and the "Akallabeth." The linguistic and background information, while brief, is accurate and interesting -- for example, "Beorn the were-bear is paralleled by Bjorn and his son, Bjarki, in the Icelandic *Hrolf Kraki's Saga*. The Old English name 'Beorn' ('hero') was often confused [with] and came to be considered a counterpart of the Norse name, 'Bjorn' ('bear')" (p. 31). Allan points to some literary limitations in *The Lord of the Rings:* "We have last-minute rescues one after the other...like the cavalry in an old B western" (p. 32). And he concludes his essay with seven reasons for the book's success (and subjoins a list of fan organizations interested in Tolkien).

Allan, Jim. *An extrapolation on "The Silmarillion."* Liverpool, England: A Tolkien Society Publication, 1975. 36 pp. [References to C.S. Lewis, pp. 23, 32, 35n; to W.H. Lewis, p. 35n; to Christopher Tolkien, p. 1.]

Allan brings together in this chapbook all of the information in print about *The Silmarillion* as of the date of his writing. "The result is a reasonably coherent narrative, though not an unbroken one" (p. 4). Allan, however, does more than this, for he draws some parallels to other mythologies. "MELCHAR or MELKOR, the name of the 'Evil Valar,' the 'Prime Enemy[']' (III. 426), resembles MELQART 'King of the City' the ancient God of Tyre" (p. 7). (This passage is also representative in its use of underlined capitals -- a device favored by many linguists -- and in its minor slips in punctuation.) In the case of Melqart, Allan is able to illustrate his evil reputation, but without specific parallels to Melchar; other comparisons -- such as Araw the Huntsman with Arawn, Head of Annwn, in Welsh myth (p. 7) -- allow clearer parallels to be drawn. In one instance Allan cites some unpublished material in the Tolkien Collection at the Marquette State University Archives, for a further comment by Tolkien on Daeron, King Thingol's Loremaster (p. 21). Besides his main work of gathering together this history of the First Age, Allan gives the very little that is known of the other Middle-earth narratives: *The Akallabeth* and *A Mariner's Wife*, set during the Second Age, and *The New Shadow*, set after *The Lord of the Rings*.

Barfield, Owen. "Some Reflections on *The Great Divorce* of C.S. Lewis." *Mythlore*, 4:1/13 (September 1976), 7-8.

Barfield finds the two sides of Lewis's personality reflected in *The Great Divorce*, perhaps the one time they came close to fusing. On one side is his "atomic" logic. The *atomism* refers to nineteenth-century cause-and-effect analyses without assuming (as the nineteenth century did) that the cause of one area of study could be found elsewhere, that ethics and religion were caused by psychology and psychology in turn was caused by physiology. Lewis's ability to think about ethics without turning it into something else was "his distinctive contribution as a moralist and as a controversial writer in general" (p. 7). Barfield suggests the application of this approach in *The Pilgrim's Regress, The Abolition of Man, The Screwtape Letters, Mere Christianity,* and the either-or approach of the argumentative parts of *The Great Divorce* -- every moment is one of choice between good and evil.

On the other side is the mythopoeic and creative writer. "Lewis had practically no use for theories about myth and [for] very definite ideas about its relations to anything that could be called belief or knowledge. He held, in short, that there was no relation at all, or certainly no discoverable one....He always went out of his way to insist that his own works of fiction *were* fiction, without relation to fact" (p. 8). Thus there was an absolute separation of the sides of Lewis's personality. But in *The Great Divorce* he came close to a union, by using materiality to symbolize immateriality. "All the description concentrates on heaven as a *solid* place....In other words, mythopoeic Lewis...filches from atomic Lewis the concrete reality principle" (p. 8). Barfield says he has reason to believe that this was not a didactic device but "begotten genuinely of [Lewis's] own inner life"; therefore, *The Great Divorce* becomes a symbol of imagination's relation to truth.

Note: a photograph of Barfield (taken by Bonnie GoodKnight) appears on p. 25 of the same issue, and a short biographical sketch appears at the first of the "Editorial" by Glen H. GoodKnight (p. 25 also). Bibliographic note: an editorially shortened version of this essay by Barfield first appeared, under the title "On C.S. Lewis and *The Great Divorce*," in *Mythprint: The Monthly Bulletin of The Mythopoeic Society*, 13:1 (January 1976), 2, 7. The *Mythprint* cover by Barry Kent MacKay, "The Great Divorce," pictures a modern American bus in a shabby town; "The Lady, the Dwarf and the Tragedian," a full-page illustration by Bernard A. Zuber on p. 3, is reprinted from *Mythlore*, 1:4 (October 1969), 5.

Carter, Lin (ed.). *The Year's Best Fantasy Stories: 2.* New York: DAW Books, 1976. 192 pp.

In Carter's "Introduction: The Year in Fantasy" (pp. 9-12) the second through fourth paragraphs are news of Tolkien's *Silmarillion;* from the reference to Glen GoodKnight in the second paragraph, the information seems to be taken from GoodKnight's "News of *The Silmarillion*" in *Mythprint*, 12:6 (December 1975), 7. In addition to a brief mention of "The J.R.R. Tolkien Memorial Award for Achievement in Fantasy" given at the 1975 World Science Fiction Convention to Fritz Leiber (in the introduction of a Leiber story, p. 51), there is also a listing of Tolkien's translation of *Sir Gawain and the Green Knight, Pearl* [and] *Sir Orfeo* in the non-fiction section of Carter's "Appendix: The Year's Best Fantasy

Books" (pp. 188-192 [191]). It is surprising that *A Tolkien Compass*, ed. Jared Lobdell and C.N. Manlove's *Modern Fantasy* did not make Carter's list of non-fiction; but Carter may not be listing criticism.

Christopher, Joe R. "Dorothy Leigh Sayers: A Chronology." *The Sayers Review*, 1:1 (September 1976), 1-13.
For brief mentions of C.S. Lewis, see the listings for 15 June 1940 (p. 7), 1947 (P. 9), 3 June 1954 (P. 11), 17 December 1957 (p. 12). The first refers to their writing for the same column in *Time and Tide*; the second, to Sayers reading a paper before the Oxford University Socratic Club; the third, to Lewis's anonymous editorship of a volume; and the fourth, to Lewis's panegyric written for Sayers' funeral. For brief mentions of Charles Williams, see the listings for 12-18 June 1937 (p. 6), 1947 (p. 9), 1951 (p. 10), 1952 (p. 10), 23 August 1955 (p. 11). The first refers to a play by Williams; the second, to a volume in honor of Williams in which Sayers had an essay; the third, to an introduction Sayers wrote for a republished book by Williams; and the fourth and fifth, to essays by Sayers discussing Williams' writings.

Christopher, Joe R. "Dorothy L. Sayers and the Inklings." *Mythlore*, 4:1/13 (September 1976), 8-9.
Christopher offers an account of Sayers' friendship with Williams and Lewis. The influence of Williams on Sayers' middle career of dramatist is partly conjectural and on her late career of Dantean translator is acknowledged. The relationship between Sayers and Lewis is more fragmentary: they exchanged letters, probably Sayers caused Lewis to write *Miracles: A Preliminary Study*, Lewis got Sayers to give at least one paper at the Oxford Socratic Club. One flat error in Christopher's paper is his statement that no one knows how Sayers and Lewis got acquainted; Lewis writes in *Encounter*, 20 (January 1963), 81, "She was the first person of importance who ever wrote me a fan-letter." (Christopher is also wrong in his citation of the source of the statement about Lewis, Sayers, and tea drinking.)

Christopher, J.R. "Transformed Nature: 'Where Is It Now, the Glory and the Dream?" *CSL: The Bulletin of the New York C.S. Lewis Society*, 7:11/83 (September 1976), 1-7.
Christopher begins with quotations from the poetry of William Wordsworth and Kathleen Raine about their experiences of nature, which often involve images of light and remembrances of joy -- *remembrances*, because the experiences have been lost and one type, at least, of relationship with nature has passed. C.S. Lewis's autobiography is cited as an example of an author who seems to have not gone through a loss of such experiences, which he termed those of *Sehnsucht*. Christopher next follows the argument of Dorothy L. Sayers' essay "The Beatrician Vision in Dante and Other Poets," in which she contrasts Dante, as one who returned to his original vision at a higher level, and Wordsworth, who lost his vision. Finally, Christopher, arguing from points in Lewis's "Transposition" and *Letters to Malcolm*, suggests what the nature poetry of regained vision would be like; he uses as limited but suggestive examples passages from *The Great Divorce* and *The Last Battle*.

Curran, Terrie. "The Word Made Flesh: the Christian Aesthetic in Dorothy L. Sayers' *The Man Born to be King*." *The Sayers Review*, 1:1 (September 1976), 14-25 [14].
Only the second paragraph is of significance in this bibliography: "Certainly the spiritual aridity of the years between the World Wars affected the literary climate: some intellectuals chose to explore the creative possibilities of solipsism in literature of private symbolism; others, such as T.S. Eliot, Charles Williams, C.S. Lewis, and Dorothy L. Sayers began to examine Christianity for its philosophic and aesthetic potential with the hope of finding a path out of the intellectual desert."

de Camp, L. Sprague. *Literary Swordsmen and Sorcerers: The Makers of Heroic Fantasy*. "Introduction: Neomythology" by Lin Carter. Sauk City: Arkham House, 1976. 316 pp. Ten photographs between pp. 134 and 135 the eighth, of Tolkien . Index. [References to Lewis, pp. 118, 217, 225, 228-232, 235, 243; to Christopher Tolkien, p. 251; to J.R.R. Tolkien, pp. xiii, xxvi, 3-4, 6, 30, 41, 44-46, 63, 115, 135, 142, 176, 178, 187, 215-251, 254, 277; to Williams, pp. 118, 232].
De Camp offers an introductory chapter, giving a brief history of fantasy writing; he has chapters on William Morris, Lord Dunsany, H.P. Lovecraft, E.R. Eddison, Robert E. Howard, Fletcher Pratt, Clark Ashton Smith, Tolkien, and T.H. White. His final chapter has some briefer career sketches, notably of C.L. Moore, Henry Kuttner, and Fritz Leiber, and a brief statement of heroic fantasy's adolescent appeal. Carter's introduction contains a full essay on de Camp as a fantasy writer. Of the references to the Inklings among the non-Tolkien essays, only one is significant: de Camp points out that a tyrant named Gandolf and a horse named Silverfax appear in Morris's *The Well at the World's End* (p. 45).
The chapter on Tolkien is titled "Merlin in Tweeds," and it contains also de Camp's basic comments on Lewis and Williams. The latter gets only two paragraphs (p. 232). Of the three novels mentioned, one is his first written, and usually considered poorest, *Shadows of Ecstasy*; neither of his last two novels -- often considered his best -- is cited, nor is his Arthurian poetry discussed. The treatment of Lewis is fuller (pp. 228-232), but contains several errors on p. 231 (de Camp's subtitle of *Perelandra* is not on the original editions; Tinidril's basic temptation was not to wear clothes but to sleep on the Fixed Land; Lewis did not deny, nor affirm, that Horace Jules was a caricature of H.G. Wells -- although his biographers have denied it). De Camp is anti-religious, so he is not sympathetic to most of Lewis's writings; but the most curious matter is the omission of *Till We Have Faces*, often considered Lewis's best fiction. (One would think that a book containing one on-stage god and one notable sword-fight, laid in an imaginary -- if historically related -- kingdom, would nicely fit de Camp's definition of heroic fantasy.)
The material on Tolkien and *The Lord of the Rings* is not so flawed. The chapter begins with the publication of Tolkien's work, its varied critical reception, and the paperback controversy (pp. 215-222). De Camp continues with a biographical sketch of Tolkien (pp. 222-223), which turns into a summary-cum-criticism of *The Hobbit* (pp. 224-228). After the comments on Lewis and Williams, de Camp discusses "On Fairy-Stories" (pp. 233-235); then comes the summary and criticism of *The Lord of the Rings* (pp. 235-243). De Camp tells of his one meeting with Tolkien, in February 1967 (pp. 243-245), discusses several themes in *The Lord of the Rings* (pp. 245-250), and finishes the biography of Tolkien (pp. 251-252). Probably the religious comments are the most original part of de Camp's survey -- such as a comparison of Eru to "an otiose deity" (p. 245) or the fictional awkwardness of an all-powerful God (p. 246) -- but de Camp's answers to Edmund Wilson's attacks on *The Lord of the Rings* are also valuable (pp. 219-220, 248-250). From de Camp's point of view, his chapter is a balanced appraisal of Tolkien's writings, and it will probably be highly influential within the field of popular fantasy writing.
Bibliographic note: the chapter on Tolkien, with only minor shortening, appeared in *Fantastic: Sword & Sorcery and Fantasy Stories*, 25:5 (November 1976), 69-89, 122, under the title "Literary Swordsmen and Sorcerers: White Wizard in Tweeds." This magazine appearance was *after* the publication of the book (possibly due to a recent decrease in the number of issues of *Fantastic* per year, which may have delayed publication).

Denney, James [D.] "The Black Star" (Part 2). *Art and Story*, No. 2 (August 1976), 10-23.
An installment in a three-part serial; the material is a "graphic fiction" -- that is, a serious comic-strip. One of the characters introduces himself as "I am Oduin, an Elfe from the planet Mideorthe --" (p. 19); later, over the body of a killed enemy named Eron, he says, "Namarie, O Eron! Sindaoriello caita mornie. Namarie, oio-Eron!" (p. 20). Oduin, by the way, has pointed ears. The material is not simply as derivative as this suggests, but there does seem to be some indebtedness to Lewis also: Elyon is "that hierarchical spirit who rules the stars," (p. 10) and he has sent Asteriso (who unfortunately looks like an asterisk) to function as a guide for some earthlings in a stellar quest -- possibly this is a revised version of Maleldil

and the eldila. This is reinforced by a comment by one of the characters of the planet Endelon: "You and your friends acknowledge the Elyon as your Lord. And you speak the Common Speech, which the Elyon gave to all people in all words at Creation. These other outworlders do not!" (p. 20), which suggests Lewis's Old Solar.

Frye, Northrop. *The Secular Scripture: A Study of the Structure of Romance.* Cambridge: Harvard University Press, 1976. x + 200 pp. Index. [References to Lewis, p. 171; to Tolkien, pp. 4, 43, 110, 185; to Williams, p. 171.]

Frye, probably the major living theoretical critic since his *Anatomy of Criticism* (1957), here considers the romance. The *secular* of his title is explained by a passage in his last chapter, "The Recovery of Myth": "We reach the ideal of romance through a progressive bursting of closed circles, first of social mythology, whether frivolous or serious, then of nature, and finally of the comic-providential universe of Christianity and other religions, including Marxism, which contains them both" (p. 173). A few pages earlier he indicated that not all romances reach this ideal form: "A conservative, mystical strain of social or religious acceptance runs all through romance, from the Grail stories of the Middle Ages through Novalis and George MacDonald in the nineteenth century to C.S. Lewis and Charles Williams a generation ago" (pp. 170-171).

The treatment of Tolkien is, at first, mainly in terms of his importance in the revival of the romance as a form, and later simply to clarify some romance motifs. The reference in the second chapter, "The Context of Romance," is the fullest. Frye has just noted the establishment of *The Great Tradition* of the realistic novel by F.R. Leavis:

> As soon as a defensive wall is in place, the movements of the barbarians on the frontiers, in this case the readers of romance, Westerns, murder mysteries, and science fiction, begin to take on greater historical importance. These movements assumed a more definite shape after the appearance of Tolkien's **Lord of the Rings** in the mid-fifties. On the T.S. Eliot principle that every writer creates his own tradition, the success of Tolkien's book helped to show that the tradition behind it, of George MacDonald and Lewis Carroll and William Morris, was, if not "the great" tradition, a tradition nonetheless. It is a tradition which interests me rather more than Tolkien himself ever did, but for a long time I was in a minority in my tastes. (pp. 42-43)

(Lewis Carroll was classified as a writer of anatomies, not romances, in Frye's *Anatomy of Criticism*; the shift seems odd.) The earlier reference to Tolkien is another one in which his popularity, this time combined with that of science-fiction, brings back the fashion for the romance (p. 4). The later references isolate characteristics of the romance: the invented languages of Tolkien and the archaic diction of Morris (p. 110), and the theme of the renounced (or inverted) quest, in Shelley, Wagner, and Tolkien (p. 185).

The above tracing of Frye's comments on the Inklings has hardly touched his major interests in his book, and the titles of his central chapters -- "Our Lady of Pain: Heroes and Heroines of Romance" (Ch. 3), "The Bottomless Dream: Themes of Descent" (Ch. 4), and "*Quid Hic Locus? Themes of Ascent*" (Ch. 5) -- only briefly suggest the archetypal patterns with which he is concerned.

Hannay, Margaret. "'Surprised by Joy': C.S. Lewis' Changing Attitudes toward Women." *Mythlore,* 4: 1/13 (September 1976), 15-20. (With illustrations by Bonnie GoodKnight, pp. 14, 18.) [References to Barfield, p. 15; to Williams, p. 16.]

In an excellent essay, Hannay surveys Lewis's early writings for their attitude of male chauvinism: "Abecedarium Philosophicum," *Letters of C.S. Lewis, Arthurian Torso, Preface to "Paradise Lost," Perelandra, That Hideous Strength, English Literature in the Sixteenth Century,* and *The Lion, the Witch and the Wardrobe,* with the most thorough discussion appearing on the two volumes of the Ransom Trilogy. But a change in attitude begins to appear with the coming of Joy Davidman into Lewis's life, for he at last knew well a woman who was clearly his intellectual equal; the works studied here are *The Silver Chair, Till We Have Faces* (with an extended discussion of Orual), *The Four Loves,* and *A Grief Observed.*

Bibliographic note: as was indicated in "An Inklings Bibliography (2)," a short note by Hannay on the same subject appeared, under the title "C.S. Lewis: Mere Misogyny?", in *Daughters of Sarah,* 1:6 (September 1975), 1-4; it shares a number of sentences with this fuller reworking but is only about one-sixth the length.

Holmer, Paul L. *C.S. Lewis: The Shape of His Faith and Thought.* New York: Harper and Row, 1976. x + 116 pp. Published simultaneously in hardcover and paperback.

Holmer's small book is very compact and erudite (the diction is learned: e.g., "thought-content," p. 29; "organon," p. 39; "fact-value bifurcation," p. 58; "epistemology," p. 95). This erudition is no surprise since Holmer is a professor of theology at Yale Divinity School; the compactness is due to an almost Johnsonian ability to generalize ideas, rather than to argue from quoted texts.

The content is the most valuable study of Lewis's thought thus far, for Holmer moves from the usual summary of what Lewis said to a view of the implicit thought patterns behind Lewis's positions. In Holmer's second chapter, "About Theories and Literature," Lewis's position is shown to be against explaining people or literature according to preconceived theories -- and hence against approaching reality with a theory; reality is known through experience only. In the course of this chapter Holmer primarily cites *An Experiment in Criticism, The Personal Heresy,* "Bulverism," *The Abolition of Man,* and *Till We Have Faces;* he compares Lewis's position to that of Bertrand Russell (p. 31).

In Holmer's third chapter, "Concerning the Virtues," Lewis's approach is again shown to be anti-theoretical: a person cannot live according to an ethical theory, but only by attempting to live morally can he grow into perceiving what the virtuous life is. The primary sources are *Christian Behavior* (for Lewis's acceptance of the classical list of virtues), *The Abolition of Man,* and *That Hideous Strength;* Lewis's position is compared to those of Ludwig Wittgenstein (pp. 63-64) and Soren Kierkegaard (p. 66). (Several of the points in this chapter and the next compare with those made by William Luther White in his *The Image of Man in C.S. Lewis.*)

The fourth chapter, "What People Are," is essentially an exploration of aspects of the non-theoretical approach to human beings established earlier. For example, Holmer finds Lewis's stress on people's consciousness leads to a moral approach to others as being active agents, in contrast to several modern philosophies which stress people's passivity; Lewis's emphasis on people's individuality, but with a personality only potential unless developed, leads to a denial of collectivism on one hand and undisciplined originality on the other. The primary sources are "Meditation in a Toolshed," "Transposition," *That Hideous Strength* (again), and *Reflections on the Psalms.*

The fifth and final chapter, "On Theology and God," sets up a similar general pattern in Lewis's comments on religion: Lewis accepted the kerygma (summed up in the Apostle's Creed) but did not feel it necessary to accept theological explanations for, or *theories* to clarify, this position. What further complicates his position is a belief in a polymorphic rationality, in which reason, for example, can include features of romanticism; and a use of imagination (Holmer says "language") which develops interiorly from small aspects of the basic Christian world view. Holmer stresses that this last aspect leads to Lewis presenting a model of Christian "seeing" for the reader to experience. The primary sources are *"De Descriptione Temporum,"* the Preface to *Mere Christianity, Surprised by Joy, Pilgrim's Regress, Reflections on the Psalms* (again), *Letters to Malcolm,* and "Meditation in a Toolshed" (again).

Hooper, Walter, and **Owen Barfield.** "A Study-Guide to *The Screwtape Letters,*" pp. 107-127. Bound with a copy of *The Screwtape Letters,* by C. S. Lewis, and accompanying tapes or records of *The Screwtape Letters,* in a special case. West Chicago: Lord and King Associates, 1976. 130 pp. [Note: the study guides, bound with Lewis's book, are also available without the tapes or records. See *Lewis, The Screwtape Letters: Special Illustrated Edition* for

other information about this edition.] [References to Barfield (as colloborator), p. 112; to Williams, p. 121.]

The cleverest part of this study guide is the summary of Screwtape's life on p. 109, which parodies the usual one-paragraph biography: "In celebration of the Fall of Man he married Miss Scarlet Fever but he ate her before they had any children. . . . Dr. Screwtape raises scorpions as a hobby, and he is the author of many successful books, the best of which [is] *Sex as Salvation* (filmed many times under different titles," *etc.* Walter Hooper has a short introduction about the lasting value of some books, the limitations of the study guide, and some overworked words which he hopes will not be used in the discussions of *The Screwtape Letters.* (Obviously, the tapes, mentioned in the headnote above, are intended for use by Church groups and other such gatherings.) The actual study guide consists of one or two paragraphs on each letter, focusing on a few of the main ideas in it, and occasionally citing what Lewis writes elsewhere about the topic, or giving Biblical references to the topic. Several annotations make the applications for the students: "Screwtape's work is carried on mainly by liberal theologians who have most recently re-invented Jesus to be a hippie revolutionary, and -- in some quarters -- a woman. The advantages which the apostates see in this is that 'such an object cannot in fact be worshipped.'" (p. 124, on Letter XXIII). Many of the paragraphs end with a question directly addressed to the reader: Are you enslaved to chronological snobbery? Why do you believe we tend to think only material things are real? Why is it against God's nature to over-ride human will?

Lense, Edward. "Sauron Is Watching You: The Role of the Great Eye in *The Lord of the Rings.*" *Mythlore,* 4: 1/13 (September 1976), 3-6. (Illustrations by Bonnie GoodKnight, p. 3.)

Lense begins with the suggestion that Tolkien based the image of Sauron's Eye on the Celtic myth of Balor of the Evil Eye, as he is described, for example, in the Irish saga of "The Second Battle of Moytura." Tolkien makes Sauron more impressive than Balor by not limiting the Eye to simply power; in addition, "it is a 'window into nothing,' the opening into the abyss, an emblem of ultimate despair" (p. 4). Lense then surveys the other uses of evil eyes in *The Lord of the Rings,* showing how most of them use the same imagery of flames (or glittering) as accompanies Sauron's Eye, "rimmed with fire": the eyes of Grishnakh, Shelob, the barrow-wights, and the Ringwraiths. Gollum's eyes shine with green light when he is upset, with a pale light when he is relatively contented -- and once they lose their glow altogether, when he nearly regains his hobbit nature.

In an alternate way related to Sauron's Eye are the images of evil watchfulness, some literal, some metaphorical, throughout the romance. As Lense also indicates, Tolkien tends to describe the glittering eyes of figures rather than other details: of the Captain of the Nazgul in the fight on the Pelennor Fields, of the Silent Watchers who guard the pass of Cirith Ungol. Lense quotes the passage when Sauron becomes aware of Frodo on Mount Doom, and comments, "Tolkien's phrasing is unusually ironic here: Sauron's belated understanding...comes to him in a 'blinding flash,' but he has actually been blind all along... Sauron [died] because his Eye could see everything except what really mattered" (p. 6).

Lewis, A. "The Five Wizards." *Amon Hen: The Bulletin of the* [British] *Tolkien Society,* No. 21 (August 1976), 4-7.

A speculative essay on the colors and placement of the other two wizards of Middle-earth, in addition to Gandalf, Saruman, and Radagast. Lewis finds the likeliest colors to be blue -- for power over the wind and the waves, and knowledge of fish and other sea-creatures -- and orange (red and yellow) -- for mastery of fire and light. The latter wizard, after Lewis has done some elimination of possibilities, he places at the Ettenmoors; the former, at Ered Nimrais (or possibly at Pinnath Gelin).

Lewis, C.S. "Ministering Angels" (reprint). *Art & Story,* No. 2 (August 1976), 4-9. (Three illustrations by James D. Denney.)

The materials with this reprint are of interest: p. 4 has a brief biographical note on Lewis (although "Ministering Angels" is not "the only short story Lewis ever wrote about space travel") and a sketch of Lewis which makes him rather thinner in the face than he was; the two later illustrations are of the two women on the expedition to Mars.

Lewis, C.S. *The Screwtape Letters: Special Illustrated Edition* [the subtitle appears on the dust jacket and the book cover but not on the title page]. "Foreword" by Walter Hooper. West Chicago: Lord and King Associates, 1976. iv + 106 pp. (With eleven color illustrations by Wayland Moors.) [Dedication to Tolkien, p. iii.]

The publishing situation of this edition is more complicated than the above listing indicates. There are four different editions: (1) the basic book as listed above; (2) a deluxe edition of the same book, without a dust jacket and with *Collectors Illustrated Edition* as a bookcover subtitle, specially bound and signed by Walter Hooper and Wayland Moore; (3) a paper edition without the illustrations (except two reproduced without color on the front and back covers) but with "A Study-Guide to *The Screwtape Letters*" by Walter Hooper and Owen Barfield bound with the book (pp. 107-130) and withsix cassette tapes of *The Screwtape Letters,* introduced by Hooper -- all of these in a special case; and (4) an edition like the third but with records instead of tapes. [The bibliographer has seen all of these except the fourth.] The study guide is annotated separately (see *Hooper and Barfield*).

The text of *The Screwtape Letters* is of special interest in this edition. With permission of Hooper and Barfield, the Trustees of C.S. Lewis's Estate, the text has "slight alterations (e.g. 'war' for 'European war')," as Hooper mentions in his "Foreword" (p. 7). In the first letter, these variants appear: in place of "what with the weekly press and other such weapons" is "what with the daily press, radio, television and other such weapons," and a reference to reading in the British Museum becomes reading in the Metropolitan Library; Wormwood's name is added to the text at one point. (On the tape there are other minor rhetorical variants: *and* added at the first of a sentence, *quite* expanded to "Quite. Oh yes, quite," *etc.*; and Screwtape laughs once.) In the second letter, the textual changes are the substitution of *barber* for *grocer* and *shoes* for *boots* (the latter, twice). It would be possible to go through the whole text in this fashion, but this makes the point that what is being done is a partial Americanizing of the text. (The Americanizing of the text -- even to replacing *English* with *American* once in Letter XVII -- technically turns the book into science-fiction, since there are no modern wars in the past in which American cities were bombed.) In one case (and only one), the text is clearly simplified: in Letter XIII, "a kind of introverted semi-hero" is substituted for "a kind of Childe Harold or Werther"; the oddest substitution is that of "C.S. Lewis" for "Maritain" in Letter XVI. And the most extended passage dropped is two sentences about the English and the Germans in Letter VI. (Through some error, the whole of Letter IX is introduced on the tape by "Letter IX, Part One"; the same thing happens with Letter XVI. *Pshaw* is mispronounced in Letter XXII, although the transformation in the same letter is nicely handled, with Screwtape in the centipede form having a higher voice -- here the tape and the new edition of the book differ in their text, for the book keeps Toadpipe as the writer of the conclusion of the letter.)

The tapes (and presumably the records) have another important variant in the introduction. Hooper on the tape "claims" that the tapes are the original works from which Lewis transcribed the book; he mentions that if the voice of Screwtape sounds American, to remember that the devil can speak in many tongues. (The name of the actor who reads the letters is nowhere given.) Further, the dictaphone was accidentally turned on early -- as Hooper explains -- so that the opening background is given dramatically: Screwtape ordering a batch of new, damned souls out of his office, commenting to himself about the address he has to give to the Tempters' Training College (borrowed from "Screwtape Proposes a Toast"), and speaking to Toadpipe over an intercom (Toadpipe answers).

Hooper's "Foreword" to the various book versions (pp. 1-7) gives the biographical background of Lewis's writing *The Screwtape Letters;* speaks of Lewis's intentions, sometimes following or quoting from the 1961

preface Lewis wrote to the book; praises the depth of moral understanding in *The Screwtape Letters*; and concludes with a publishing history of the book, including a brief comment on the variants in this edition (see above). The illustrations by Wayland Moore in the two hardcover editions of the book consist of these: (1) a portrait of Screwtape (an obscure, long-haired visage), signed "Your Affectionate Uncle, Screwtape" (between pp. 8 and 9); (2) "Real Life" -- a man leaving a library, seeing a newsboy and a bus (between pp. 12 and 13); (3) "Early Illusions" -- congregation members in the foreground, a Roman centurion and other figures in the background (between pp. 16 and 17); (4) "The Real, Invisible *Presence*" -- a man's head with various blurry figures above it (between pp. 22 and 23); (5) "Two Parallel Lives" -- scenes of Church-going and cocktail-partying juxtaposed (between pp. 40 and 41); (6) "Nothing Is Very Strong" -- an old man sitting in front of a dead fireplace (between pp. 44 and 45); (7) "The Safest Road to Hell" -- a country road leading with swirls into the hairy portrait of Screwtape (between pp. 46 and 47); (8) "Real Positive Pleasures" -- a man reading a book beside a mill stream (between pp. 48 and 49); (9) "That Deadly Odor" -- a young couple in love, with a rose superimposed (between pp. 76 and 77); (10) "Instantaneous Liberation" -- a man arising from death by bombing (between pp. 102 and 103); and (11) a portrait of C.S. Lewis, based on the photograph of Lewis lighting a pipe, with "yours sincerely, C.S. Lewis" copied in the style of Lewis's handwriting on it (between pp. 104 and 105). The dust jacket (of the standard edition) has another painting by Moore, of Screwtape looking at a globe. The style of these paintings (perhaps chosen for possible mass appeal) is reminiscent of story illustrations in some women's magazines.

McGovern, Eugene. "On the Objectivity of Moral Values." *CSL: The Bulletin of the New York C.S. Lewis Society*, 7:11/83 (September 1976), 7-12.

McGovern, offering what is, in part, an introduction to Lewis's essay "The Poison of Subjectivism," discusses the Objectivity of Moral Values (McGovern's capitals); he briefly refers to Lewis's presentation of Moral Law in *The Problem of Pain*, a review of *The Lord of the Rings*, *The Abolition of Man*, *The Pilgrim's Regress*, "Bulverism," the Ransom Trilogy, and *Broadcast Talks*. The first part of the essay is autobiographical; the middle is the presentation of Lewis's position; the last refers to a number of moral issues in current American society -- the raising of children, welfare regulations, abortion, aid to underdeveloped nations, pornography, chastity -- and analyzes each in terms of Moral Law (or, twice, Christian ethics).

Morrison, Louise D. *J.R.R. Tolkien's "The Fellowship of the Ring": A Critical Commentary*. New York: Monarch Press (Monarch Notes, No. 00971), 1976. vi + 98 pp. [Reference to Coghill, Dyson, C.S. Lewis, W.H. Lewis, and Mathew, p. 8; to Christopher Tolkien, p. 11.]

This typical literary guide consists of a biography of Tolkien (pp. 1-17); a chapter by chapter discussion of the first volume (the first two books technically) of *The Lord of the Rings*, with such subheadings as Characterization, Symbolism, Themes, Style (pp. 18-57); a section on the themes and techniques of the volume (pp. 58-71); a discussion of characterization (pp. 72-81); a summary of eleven critical views of the volume (pp. 82-88); a section of "Essay Questions and Model Answers" -- which answers seem to be at the *B* level (pp. 89-94); a list of topics for research and criticism (p. 95); and a bibliography of primary and selected secondary materials (pp. 96-98).

This type of chapbook is not intended to be original in its materials, and for the most part it is not. The biography is usually factual, although it has one unfortunate misprint -- a reference to the "Ball of Gondolin" (p. 5). Some of the writing is decidedly popular: in a reference to violence in a child's story, "The thought of a good fight put a sparkle in Tolkien's kindly blue eyes" (p. 10). Nowhere in this introduction (or elsewhere) is there a summary of "On Fairy-Stories." Some of the interpretation in the chapter-by-chapter discussions is badly stated sexual symbolism -- e.g., Bag End as a womb (pp. 12, 20). The most obvious characteristic of the critical comments are the large number of analogies, often based on slim likenesses: for example, of the hobbits in the Old Forest -- "Flies, reminiscent of the insect plagues which attack the Egyptians in the time of Moses, torment the hobbits. Uncontrollable sleep overtakes the travelers, recalling the Lotus Eaters who lulled Odysseus' men into a life of laziness and pleasure in *The Odyssey*" (p. 32). The title separation for Book II, Chapter 9, has accidentally been omitted in this first printing (p. 54). The major themes which the author announces in the section on themes and techniques are life *vs.* death and good *vs.* evil (p. 58). The critics whose comments are quoted are all from popular magazines: *Esquire*, *America*, *The Nation*, *New Republic*, *Life*, *Saturday Review*, *Wilson Library Bulletin*, *National Review*, *Time*, *The Nation* (again), and *The New York Times Magazine*. It would be possible to cite some good materials from this guide, but unfortunately it would also be possible to double or triple every odd, oversimplified, or underdeveloped choice which has been given.

Noad, C.E. "Unpublished Manuscript Department." *Amon Hen: The Bulletin of the* [British] *Tolkien Society*, No. 21 (August 1976), 9.

A four-paragraph note about Tolkien's fragments of the Book of Mazarbul. Three are in England, one having been exhibited at the 1964 World Book Fair at Earls Court. (Noad's comments obviously were written before the 1977 calendar from Allen and Unwin, which publishes all three British fragments.) The fourth fragment, published by Nancy-Lou Patterson from the Archives of Marquette University with her 1974 article "Tree and Leaf: J.R.R. Tolkien and the Visual Image," turns out to be a runic transcription of the English "read out by Gandalf when the Company of the Ring came to the tomb of Balin in Moria."

Noel, Ruth S. *The Mythology of Middle-earth*. Boston: Houghton Mifflin Company, 1977. x + 194 pp. Index.

Noel's approach may be called that of comparative mythology -- most commonly it is Norse and Celtic myths which she is comparing to Tolkien's works. Even such a Christian concept as that of Eucatastrophe, she finds parallel to pagan hopes for life beyond the grave (pp. 9-10). After her Introduction (pp. 3-11), she has such sections as Themes (pp. 15-39), Places (pp. 43-54), and Things (pp. 151-173). But the longest, most original, and most valuable section is Beings (pp. 57-148). One of the specific identifications is of a passage in "Bombadil goes Boating" which seems clearly indebted to a story of Hreidmar, Otter, Loki, and Odin in *The Younger Edda* (p. 128). In a fairly long discussion of Sauron, Noel, while finding his essential nature based on Near Eastern dualism, points to similarities with Celtic and Scandinavian solar deities, with the Black Oppressor in *The Mabinogion*, with gods of the dead, with necromancers, and with heroes (or villains) having external souls (pp. 132-138). The latter idea refers to people -- often magicians or kings -- who have their power or their lives placed into external objects: a lock of hair, a firebrand, an egg, or a ring.

Noel's book is an excellent complement to the several Christian readings of *The Lord of the Rings* which are available; it finds in Tolkien's use of pagan materials themes which "are vastly ancient and are a basic part of the subconscious working of the mind" (p. 5). Also valuable is the Glossary (pp. 177-192), which is primarily a tracing of Tolkien's use of Old, Middle, and dialectical English and other Teutonic words, with a very few other derivations.

Protopapas, Valerie. "The Last Hobbit." *Minas Tirith Evening-Star: Journal of the American Tolkien Society*, 5:4 (July 1976), 3-7. (With three illustrations by the author, pp. 3, 4, 6).

A nicely written if sentimental short story laid near the Old Forest about the death of the last hobbit, in an age when hobbits were remembered only as the Little People.

Rang, Jack C. "Two Servants." *Appendix* [the monthly bulletin of the American Tolkien Society], No. L (September 1976), pagination from *The Tolkien Papers* (see below).

An essay reprinted from *The Tolkien Papers*, ed. J.T. Hansen *et al* (Mankato, Minnesota: *Mankato State College*

Studies, 2:1 [February 1967], 84-93; also listed as *Mankato Studies in English*, No. 2); listed in Richard C. West's *Tolkien Criticism: An Annotated Checklist* as B139.

Rose, Ellen Cronan. "A Briefing for *Briefing*: Charles Williams' *Descent into Hell* and Doris Lessing's *Briefing for a Descent into Hell*." *Mythlore*, 4:1/13 (September 1976), 10-13. (With two casually related illustrations by Annette Harper.)

A comparison of theworks mentioned in the subtitle which begins with the similarity of the titles and that of Charles Watkins (Lessing's protagonist) to Williams. Rose finds *Descent into Hell* to be a romance (Stanhope's play) within a romance (the whole book) while *Briefing for a Descent into Hell* to be a romance (Watkins' vision) within an anti-romance. Williams' doctrine of coinherence finds its secular counterpart in Watkins' belief in worldly, ecological unity (both illustrated with web images in the books). These basic omparisons are also supported by parallel devices which belong to the romance tradition: archetypal characterization, quest plots, and paired characters. "Williams proposes in his romance to revolutionize secular society with the certainties of Christian dogma; deprived both of those certainties and even of the apparent, if specious, stability of society, Lessing pushes her romance [or anti-romance] beyond revolution to anarchy" (p. 13).

Salmonson, Amos [pseudonym] (now) of Jessica Amanda Salmonson . "Stereotype Fans." *Yandro*, 23:4/237 (August 1976), 8-9.

The author offers a brief discussion of the dangers of stereotyping people, and, in order that the reader will know what errors to avoid inside science-fiction fandom, offers a description of the stereotypes of fans of eleven writers, including these two:

"Tolkien fans are mostly women or effeminate males who write bad poetry and like to talk but hate to listen. Their idea of an adventure is running helter-skelter through the woods and finding a warm cottage with lots of food ready on the table. They consider themselves on a higher level than all the other fans and sashay about aloofly crying, 'Oh, heavenths!' to all the weaselly Howard fans with their thick glasses and their easy chairs.

"C.S. Lewis fans are repulsive to behold unless you are a Jesus freak or a Jehovan's Witness, in which case they are only slightly radical in comparison to thine own self. They are usually juvenile and naive and will invariably fall asleep in the middle of the most intriguing conversations being carried on around them."

Shideler, Mary McDermott. *"Mother and the Flying Saucer" and Other Fables*. Boulder, Colorado: Pegana Press, 1976. 64 pp. (Cover and nine full-page interior illustrations by Chas Sippel.) [References to Lewis, pp. 48, 50-51; to Tolkien, pp. 42, 45; to Williams, pp. 47-48.]

This chapbook contains three short stories and an essay. The first story, "Mother and the Flying Saucer," (p. 9-22) is one of those homey science-fiction stories of the type which used to appear in *The Magazine of Fantasy and Science Fiction* when Anthony Boucher was editor; it ends, however, in two Exchanges (to use Charles Williams' terminology) in which one being bears another's death. This conclusion of the story is probably too quickly handled to be fully convincing to any who have not read Williams. (Shideler, the author of *The Theology of Romantic Love*, of course has.)

The second story, "A Story about an Angel" (pp. 25-32), about an angel's seven lives on earth, seems to have no allusion to the Inklings. The final story, "He Descended into Hell" (pp. 55-61), does not contain a reference to Williams' *Descent into Hell*; the phrase is Creedal. If anything in this story comes from the work of an Inkling, the wraiths of the city are inspired by parallel figures in Lewis's *The Great Divorce*.

The essay, "Philosophies and Fairy-Tales" (pp. 35-52), is reprinted from *Theology Today*, 30:1 (April 1973), 14-24. It is an argument for the integration of the imagination into the life of the whole man: "Does imagination lead us into truth? That depends upon which truth we are concerned with: scientific truth, historical truth, the severely logical truths of philosophy, the passionate truths of the heart, the secret truths of the unconscious, or the divine truths of the spirit. *The* truth, final, complete, and perfect, surely includes them all in an exquisitely balanced interaction, as swift and joyful as the Great Dance that C.S. Lewis describes in *Perelandra*" (p. 50). Earlier in the essay, the popularity of *The Lord of the Rings* is cited as evidence that the imagination cannot be suppressed (p. 42) and for having a number of the archetypal images of the imagination in it (p. 45); and Williams' *The Place of the Lion* is quoted in a discussion of the second gift of the imagination, as are Lewis's *The Discarded Image* and *An Experiment in Criticism* (pp. 47-48).

Trollkin, Jr. i.e., Jr. Trollkin -- pseudonym of Wallace Wood . "The King of the Ring." *Plop!* [*Plop Giant* on the cover], 4:23 (September-October 1976), no page numbers 4-6, 9-11 .

A comic book parody of *The Lord of the Rings* (with touches of *The Hobbit*). The Wizard Gondeaf calls on Froydo Baggits the Habbit in his home in the Shmire, on Muddle Earth. The dwarves accompanying them are -- to a degree -- a parody of Walt Disney's seven dwarfs; the Aragorn figure -- Snyder -- is drawn to resemble Prince Valiant. On their journey to destroy the Ring, they meet Glum (Gollum), a Nork, the Nazighouls, and Schlob the Spider. Froydo alone enters Souron's land of Mirdere, and he and Glum have their struggle on the edge of the volcano. In this version the Ring survives Glum's fall with it into the mountain.

Tyler, J.E.A. *The Tolkien Companion*, ed. S.A. Tyler. New York: St. Martin's Press, 1976. xii + 532 pp. (Illustrated by Kevin Reilly.)

Tyler's book is "a comprehensive index or concordance" (p. ix) of Tolkien's writings about Middle-earth, listing information from "Accursed Years" (p. 1) to "Zirak-Zigil" (p. 531), much like Robert Foster's *A Guide to Middle-earth* (1971). Generally, although Foster has a few more entries, he is quite concise; Tyler writes fuller, more readable accounts. Foster's Middle-earth linguistic information is more detailed, and he gives page references, while Tyler does not. Both books seem to be equally correct in their facts.

But the major differences lie in their basic approaches. Tyler writes his introduction as if Tolkien were just the translator of the Red Book of Westmarch, and he continues this device in some of the notes. Further, Tyler occasionally moralizes: "all students of history will perceive that the ultimate fate of Man depends primarily upon his relations with his own race and the wise exercise of his Dominion in Middle-earth" (p. 291). He adds clearly noted conjectures: "although it is nowhere recorded, King Turgon is unlikely to have deserted his city in its last need. He was therefore almost certainly slain when Gondolin was overrun" (p. 489). He has an occasional solecism: of ancient forests, Lothlorien "was unquestionably the most unique" (p. 272). None of this is likely to hurt the reputation of his book with most readers; it makes the volume a fannishly oriented production.

Kevin Reilly, the illustrator, produces opening letters for each alphabetical section and sometimes concluding designs. His major drawings are a map of the "Battle of Pelennor Fields" (p. 52), simplified genealogy charts of the Eldar and the Edwain (pp. 264-265), a history chart of the Elves (p. 382), and a map of Gondor at three different periods (p. 391). He is also presumably the scribe of the Tengwar and a few reproduced inscriptions. The role of the editor, S.A. Tyler, who is listed on the title page, is nowhere explained.

"Universalism." *The Chronicle of the Portland C.S. Lewis Society*, 5:3 (July-September 1976), 1-3.

A discussion of universalism as partly suggested by *The Last Battle* (the salvation of Emeth) and directly rejected in *The Great Divorce*.